



ALGORITHMIC LOGIC AND NARRATIVE SERIALITY ON NETFLIX

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ABSTRACT

This article examines the convergence between algorithmic visibility and the narrative-structural configuration of original Netflix series. Drawing on a qualitative interpretive approach grounded in platform studies, the research adopts a three-phase design combining intensive interface observation with narrative analysis of a selected corpus. Findings reveal patterns of alignment between algorithmic persistence, hierarchical positioning, and overexposure, and continuous serial structures oriented toward retention and binge-watching. Rather than establishing causal relationships, the study proposes functional correspondences between algorithmic logics and creative decision-making.

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1. Introduction

In the contemporary audiovisual ecosystem, OTT platforms have established themselves as central agents in the production, distribution, and consumption of content (Arjona Martín, 2021; Clares-Gavilán et al., 2019; Lobato, 2019). Their role is not limited to offering extensive and accessible catalogs, but also incorporates technological mediation mechanisms that reorganize the user experience and cultural circulation (Agustín-Lacruz & Gómez-Díaz, 2021). The integration within digital platforms of proprietary systems designed to organize content and mediate performance has transformed traditional programming logic and introduced new constraints on the creation of audiovisual works produced within an environment mediated by digital infrastructures (González-Neira & Fernández-Martínez, 2020; Izquierdo-Castillo & Latorre-Lázaro, 2022; McQuail & Deuze, 2020).

The presence of automated systems operating within these platforms therefore raises questions about their possible influence on the configuration of narratives, structures, and formats. Several studies have analyzed the socio-technical dimension of algorithms (Gillespie et al., 2026; Kitchin, 2017; Seaver, 2017) and their impact on digital culture (Striphas, 2015). These approaches agree that audiovisual creation in digital environments cannot be separated from the internal functioning of the systems that organize and prioritize content.

Algorithmic mediation is based on the massive use of data to establish consumption patterns and profile preferences. This principle, extensively addressed by Kitchin (2017) and Seaver (2017), implies that decisions regarding recommendations are not based solely on computational calculations, but also on cultural, economic, and industrial criteria.

Starting from the premise that algorithmic culture is the result of delegating part of this cultural work, such as classification, hierarchization, and visibility, to algorithmic systems, we see a reconfiguration of cultural practices, which are partially shifting from the user to OTT platforms (Striphas, 2015).

Therefore, OTT platforms should be understood as socio-technical infrastructures that organize content distribution through automated classification, filtering, and personalization processes. Along these lines, recent research has addressed the industrial, formal, and narrative transformations resulting from the rise of platforms (Mateos-Pérez & Sirera Blanco, 2025; Pérez-Ruffí & Gómez-Pérez, 2025), although without addressing their convergence with creative decisions.

From a sectoral perspective, there are studies that have analyzed the functioning of OTT platforms as digital audiovisual services, addressing their models of offer, distribution strategies, and forms of access to content, in contrast to traditional television programming (Clares-Gavilán & Medina-Cambrón, 2018).

From these studies, it follows that the main objective of these platforms is to maximize user retention, which leads to a catalog organization oriented toward facilitating rapid decision-making and minimizing uncertainty. Interface optimization, self-promotion, and autoplay are part of engagement strategies that modify traditional viewing parameters (Fieiras-Ceide et al., 2024; Gillespie, 2010; Mateos-Pérez & Sirera Blanco, 2025; Siles et al., 2019).

In this way, the perception of which contents tend to achieve greater visibility and continuity on a platform could be progressively incorporated into creative processes, orienting them toward performance optimization within the circulation and hierarchization environment specific to OTT platforms.

Authors such as García-Orosa et al. (2023) emphasize that digital dynamics generate new narrative grammars linked to metrics of participation and circulation. These imaginaries could impact the narrative configuration of productions, as optimization logic may favor visual styles, rhythms, and structures closely aligned with audience behavior.

Original productions for platforms show, in many cases, narrative and structural features consistent with internal parameters of retention and playback. Standardized durations, episodic structures designed for continuous viewing, impactful opening scenes to prevent early drop-off, or easily recognizable generic hybridizations are some of the elements observed in recent literature (Hidalgo-Marí et al., 2022; Siles et al., 2019).

Authors such as Gillespie (2010), Siles et al. (2019) or Striphas (2015) highlight that algorithms condition catalog organization and promotion, influencing thematic selection and the consolidation of dominant genres. For their part, researchers such as Lobato (2019), Mateos-Pérez & Sirera Blanco (2025) or Pérez-Ruffí et al. (2024), also underline how the industrial transformation derived from

platforms favors more global narrative styles, adapted to transnational markets and to production processes partially guided by data.

Consequently, these works emphasize the need and possibility of considering the relationship between algorithmic logic and audiovisual narrative as a necessary field of study to understand how contemporary productions are constructed, which, despite growing academic interest, continues to be an open field.

However, despite the abundance of studies focused on digital platforms as industrial infrastructures and, on algorithmic systems or on the narrative and structural analysis of audiovisual productions, there are still few works that address in an integrated manner the convergence between these dimensions.

Taking this conceptual framework into account, this research set as its general objective this intersection, seeking to understand to what extent algorithmic and engagement mediation imposed by OTT platforms may influence creative decisions and the configuration of possible formal, narrative, and structural patterns oriented towards the seriality of their original content productions.

This work, therefore, did not seek to establish direct causal relationships between algorithms and audiovisual form, but rather to explore interpretative convergences between logics of algorithmic visibility and creative decisions.

2. Methodology

The study was developed from an interpretative qualitative approach characteristic of platform studies, focused on identifying and analyzing emerging patterns in the algorithmic logic of an OTT platform and on examining how these patterns converge with the narrative and structural characteristics of the seriality of the selected audiovisual corpus.

The platform chosen for the study was Netflix, as a paradigmatic case within the OTT ecosystem due to its central position in the market, the recognized weight of its personalized recommendation systems, and its referential role in the production of contemporary serial formats.

Given the opaque, dynamic, and continuously mutable nature of recommendation systems (Kitchin, 2017; Seaver, 2017), an inductive and situated design was adopted, based on direct observation of the platform's functioning and on the subsequent comparative analysis of self-produced audiovisual works. This approach privileged contextual interpretation and made it possible to capture operational patterns without the need for prolonged observation periods.

The study was structured in three sequential and complementary phases: a first phase centered on short-range intensive empirical observation, a second phase in which a narrative-structural analysis of the selected audiovisual corpus was conducted, and a third phase in which a comparative analysis and interpretative integration were carried out.

In Phase 1, a systematic observation of the OTT platform was conducted over a bounded period of 7 consecutive days, with the aim of identifying emerging patterns of algorithmic visibility based on the user's own experience. This observation was carried out exclusively through the mobile phone screen, given that changes occur in the rows displayed across different devices or viewing screens.

The choice of a short observation period responds to the dynamic and volatile nature of recommendation systems. According to platform studies, intensive periods can provide high situational resolution that allows recurrent patterns to be detected without aspiring to longitudinal exhaustiveness.

Two differentiated profiles within the same Netflix account were used. The first was configured as a newly created neutral profile, with no viewing history and without introducing generic preferences beyond the minimum options required by the platform. The second profile was defined as a biased profile and, from the moment of its creation, was intentionally oriented toward the consumption of serialized fiction in the thriller or drama genres, selecting exclusively titles from these genres on the initial preference screen suggested by the platform.

During the observational period, the name of the row and its position within the interface were recorded daily for both profiles, as well as the titles within the most recurrent permanent rows, their position within the row, and the inclusion and position of the same title in other permanent rows. The data was organized into descriptive matrices, incorporating simple frequency counts, not to perform statistical inferences, but to facilitate the qualitative identification of patterns.

In this phase, the relevant audiovisual corpus for its subsequent narrative-structural analysis in Phase 2 was also obtained, from among those titles that occupied prominent positions in visibility

during the analyzed period and appeared recurrently in permanent rows, in both subject 1 and subject 2, as they were considered to be structurally favored by the algorithmic logic of the platform.

The titles selected that made up the Phase 2 corpus were deliberately limited to original Netflix fiction series, given that the logic of seriality and episodic retention constitutes a privileged terrain for observing the convergence between algorithmic recommendation strategies and narrative decisions. In addition, this criterion made it possible to directly link the narrative-structural analysis with the visibility patterns identified in Phase 1.

In each of the selected series, an episodic unit of analysis was chosen, in which the first two episodes were observed in detail, considered key in terms of establishing the narrative universe, tone, and initial retention strategies, complemented by the review of at least one later episode, in mid-season or at the end, in order to assess the continuity or redefinition of these patterns.

In this second phase, categories of structure and seriality were analyzed, as well as strategies of engagement and continuity, all aimed at identifying interpretable alignments between what was observed on the platform and the creative solutions of the selected corpus.

Phase 3 constituted the analytical core of the study, consisting of systematically comparing the emerging algorithmic patterns identified in Phase 1 with the narrative and structural strategies of seriality identified in Phase 2. The comparison and integration were carried out through comparative pattern matrices and the description of points of convergence.

In this final phase, the aim was not to establish direct causality between platform and work, but rather to detect functional convergences, structural alignments, systemic compatibilities, and formal ecosystems favored by the platform's dynamics. This approach aligns with the critical and interpretative epistemology characteristics of studies on algorithms and digital culture. Therefore, the design of this study did not seek statistical representativeness, but rather to generate interpretative knowledge about operational and formal patterns favored by the logic of the platform.

3. Results

The analysis conducted during the first phase at a macro level revealed the identification of three types of rows that would make up the architecture of the platform's algorithmic interface, according to the following criteria: permanent rows are those that appeared on all 7 days of the observed period, semipermanent rows are those that were displayed for 3 to 5 days, and finally, volatile rows are those that were maintained for only 1 to 2 days.

With regard to permanent rows, in both subjects a stable core of rows was identified that remained constant throughout the examined period, although their relative position or internal content could vary. These rows fulfill a structural function within the interface and act as navigation anchors, regardless of personalization.

One possible interpretation of the inclusion of this type of row suggested the existence of a not absolutely dynamic interface, in which the algorithm may operate perhaps on this already fixed base and, therefore, personalization does not eliminate this structure but rather revolves around it, guaranteeing continuity of navigation and rapid recognition by the user.

Permanent rows represented around 20% of the total number of different rows observed over the period, out of the 40 rows that make up the platform's interface. Some clear examples of permanent rows, although with small terminological variations, are: *New on Netflix*, *Today's Top 10 Series / Films in Spain*, *Only on Netflix*, *Today's Recommendations for You*, *Spanish Films and Series*, *Series to Binge / Anti-Boredom Marathon*, *Foreign Series / Foreign Series Dubbed into Spanish*, or *Trending Now / Current Trends*.

With regard to semi-permanent rows, these concentrated on thematic variations and editorial adjustments. This typology of rows therefore functioned as spaces of algorithmic updating, as a mechanism for adapting to current titles, weekly releases, or as a reaction to recent user behavior. Here the algorithmic logic becomes visible, being its main space of adaptation, but without altering the structural core represented by permanent rows.

These rows accounted for approximately between 20% and 25% of the total, with some examples of this type of rows being: *U.S. Series Dubbed into Spanish*, *Crime Series*, *Suspense Series*, *Romantic Series*, *Dramatic Films*, *Korean Drama Series*, *Series Based on Real Events*, *Series to Watch as a Couple*, or *Award-Winning Films*.

With reference to volatile rows, these appeared sporadically and disappeared quickly. This typology of rows does not compromise the general stability of the interface, does not consolidate, and usually responds to circumstantial or promotional events, or functions as a zone of experimentation and testing. They represented approximately half of the observed rows and made it possible to infer that the algorithm introduces content here in a tactical manner. Some observed examples would be: *Christmas Special*, *NFL Christmas Game*, *Films for the Whole Family*, *Short Series for a Marathon*, *Films to Watch on Vacation*, *Content to Help You Relax*, *Films for the Weekend*, *Series That Will Make You Laugh*.

The comparison between subjects in this phase of the study shows that algorithmic personalization acts fundamentally on the organization and naming of rows, as well as on semipermanent rows, rather than on the nuclear structure of the interface, where permanent rows are widely shared.

In a lexical analysis of row titles also conducted in this phase, it was found that the term *series* clearly dominated over the term *film*. The recurrence of terms such as *marathon*, *popular*, and *dramatic* evidence an explicit orientation toward prolonged consumption, so-called binge watching, engagement, and narrative continuity. On the other hand, the strong presence of the words *Spanish* and *dubbed* suggests a territorial and linguistic strategy. Meanwhile, the use of terms such as *foreign*, *Korean*, or *U.S.* were associated with a product-oriented strategy. Finally, the appearance of words such as *Christmas* and *real* (*real events*) suggests a strategy of thematization.

The micro analysis carried out in this phase, focused on the most recurrent permanent rows, revealed the existence of a reduced core of titles with high temporal persistence, in contrast to a broad set of titles with more ephemeral appearance. In both subjects, works were identified that remained visible throughout the entire or most of the observation period, which indicates sustained algorithmic prioritization.

Paradigmatic (flagship) titles such as *Stranger Things* (2016–2026) or *Emily in Paris* (2020–2025) showed partial coincidences that suggest that personalization does not eliminate the central titles of the system but rather reorders and nuances their exposure. Persistence, therefore, does not respond to an equitable rotation of the catalog, but to the consolidation of an algorithmic canon of high visibility, composed of recognizable productions, with strong brand value, usually of in-house production, or of recent inclusion, as was the case of the series *Vikings* (2013–2020) or *Fargo* (2014–2024) in the analyzed period.

With respect to indicators of dominant position and visibility hierarchy, and beyond mere temporal presence, the data showed that the most persistent titles predominantly occupy dominant positions within permanent rows, especially in initial positions. This regularity suggests that visibility is not distributed homogeneously but is hierarchically organized.

Position within the row acts as an indicator of hierarchy and/or merely as a logistical variable. Prolongedly maintaining certain titles in initial positions functioned as a mechanism that reinforces the probability of selection by the user.

The multipresence of titles across different rows on the same day pointed to overexposure as a selective phenomenon, limited to a specific number of titles. Titles such as *Ciudad de sombras* (2025), *Accidente* (2024–2025), or *Respira* (2024–2025) reached high levels of multipresence on the observed days, appearing in up to three or four different permanent rows on the same day. This strategy was not observed in a generalized way across all works, but was concentrated in specific titles, pointing to an intentional use of visual redundancy as algorithmic reinforcement.

In relation to rotation and substitution dynamics, the behavior of less persistent titles made it possible to identify a pattern of rapid rotation, characterized by brief appearances, barely one or two days within the observed period, and disappearances without intermediate positional transition. In contrast to the smooth rotation observed in prioritized titles, these secondary titles do not go through progressive phases of visibility, which once again reinforces the idea of hierarchical catalog management.

Rotation, therefore, does not function as a mechanism for democratizing access to the catalog, but rather as a fine-tuning tool, subordinated to the stability of a central core. Moreover, by cross-referencing the results of both analyses, macro and micro, in this phase, a structural coherence was observed, in which permanent rows act as stable supports for more persistent and hierarchized titles.

For their part, the contrast between subjects shows that minimal personalization does not substantially alter the set of visible titles, but it does introduce differences in positioning and in the intensity of exposure. Some titles showed greater persistence and better positioning in one of the

subjects, which evidences a personalized modulation of visibility, consistent with the macro-level results.

3.1. Results of the Narrative and Structural Analysis of Seriality (Phase 2)

The final sample for this phase consisted of five original Netflix series and miniseries selected on the basis of their differential behavior in the micro-level analysis of algorithmic visibility. The inclusion of a single flagship title and of works with different degrees of visibility and stability made it possible to analyze contrast patterns: *Ciudad de sombras* (miniseries, 2025), *Accidente* (multi-season series, 2024–2025), *Emily in Paris* (multi-season series, flagship, 2020–2025), *Respira* (multi-season series, 2024–2025), and *El cuco de cristal* (miniseries, 2025).

Across the corpus as a whole, a shift was observed from the classic models of the U.S. sitcom, characterized by episodic self-containment and potentially random consumption, in favor of audiovisual products articulated around continuous serial structures oriented toward viewer retention. This tendency manifested itself regardless of industrial format, whether a multi-season series or a closed miniseries. Even in the flagship title analyzed, *Emily in Paris* (2020–2025), associated with the comedy genre, there was a move away from the self-contained episodic model toward the adoption of a clearly structured serial logic.

With regard to the organization of subplots, what was observed was not so much their mere multiplicity, common in contemporary serialized fiction, but rather their mode of complexification and management across episodes. In some titles in the corpus, such as *Emily in Paris* (2020–2025) or *Ciudad de sombras* (2025), subplots tended to increase progressively, gradually expanding the lines of narrative entanglement as the episodes advanced. In *Respira*, this complexification was also accompanied by greater interconnection among narrative lines, reinforcing episodic dependence through the constant crossing of plots. By contrast, in miniseries such as *El cuco de cristal* (2025) and *Accidente* (2024–2025), narrative organization responded to a more classical logic of information dosing, in which subplots were activated in a more controlled and sequential manner.

With respect to episode openings, a generalized absence of explicit recap formulas of information from the previous episode was observed, which presupposes continuity in viewing. In this sense, the use of cold open-type openings was favored, beginning the episode with an impactful scene prior to the opening credits, especially in the early episodes of the seasons. This structure tended to be maintained in later episodes, although in some titles there was a gradual shift toward more atmospheric openings, oriented toward mood setting, as in the case of *Emily in Paris* (2020–2025), in coherence with a lighter narrative tone.

The analysis of episodic endings revealed a predominant use of explicit and implicit cliffhangers. Explicit cliffhangers were associated with episodes that interrupted action or postponed key narrative information, favoring the immediate continuation of viewing. Implicit cliffhangers, for their part, generated continuity through the construction of open or transitory situations of uncertainty within the plot, albeit without resorting to abrupt cuts.

Perceived narrative rhythm was predominantly situated at medium to high levels. Episodes presented an agile audiovisual discourse, characterized by frequent changes of location and characters, the crossing of parallel plots, and a scarce presence of moments of perceptual calm. This rhythm was accompanied by minimal or partial narrative resolution per episode, which pointed to a deliberate avoidance of strong closures that could function as points of interruption in consumption.

The episodes analyzed showed, in most cases, a medium to high orientation toward binge-watching, leaving significant questions unresolved. This orientation did not derive exclusively from the presence of explicit or implicit cliffhangers, but rather from the combination of episodic continuity, an agile narrative rhythm, and a tendency toward limited resolution, which reduces the self-sufficiency of each chapter.

Overall, the results of the narrative and structural analysis of seriality evidenced a formal convergence among the titles analyzed, characterized by continuous serial structures, weakly resolute episodic endings, and a marked orientation toward chained consumption.

3.2. Results of the Interpretative Cross-Analysis between Algorithmic Visibility and Narrative- Structural Configuration (Phase 3)

The cross-analysis between the results of Phase 1, related to the analysis of algorithmic visibility in the Netflix interface, and Phase 2, focused on the narrative and structural analysis of seriality, made it possible to identify patterns of convergence between certain formal aspects and their degree of presence and persistence on the platform. This analysis did not establish causal relationships, but rather proposed interpretative correspondences between visibility and audiovisual form.

The series that showed higher levels of persistence in the interface of Netflix (cf. Table 1) consistently displayed continuous serial structures, with a marked dependence between episodes (cf. Table 2). In these cases, narrative continuity was articulated through prolonged conflicts, partial resolutions, and a clear limitation of episodic self-contained autonomy. This configuration was observed both in multi-season series and in closed miniseries, suggesting that the logic of continuity does not depend on the industrial format, but rather on the narrative strategy adopted.

The combined analysis of positional hierarchy and overexposure showed that titles with greater presence across multiple rows and repeated positions at the beginning or middle section of the interface (cf. Table 1) tended to be associated with strategies of progressive complexification or interweaving of subplots (cf. Table 2). These configurations reinforce narrative continuity through the simultaneous activation of multiple plot lines that develop cumulatively. By contrast, titles with lower relative overexposure presented a more contained and sequential management of subplots, based on the dosing of information. Although these series maintained continuous serial structures, their narrative progression was less dense, which was reflected in a more moderate degree of algorithmic-formal convergence.

The crossing of variables in this phase revealed that the series with greater convergence between algorithmic visibility and narrative form recurrently combine cold open-type openings, weakly resolute episodic endings through explicit or implicit cliffhangers, and a medium or high narrative rhythm (cf. Table 2). This combination contributes to reducing points of interruption in consumption and to reinforcing immediate transitions between episodes.

A relevant aspect of the interpretative cross-analysis was the consistency of patterns across the two analyzed subjects. Despite occasional variations in frequency of appearance or in the exact hierarchy of positions, the selected series maintained stable configurations of algorithmic visibility across both profiles. This stability reinforces the robustness of the analysis and suggests that the observed correspondences do not depend on individual user behavior, but rather on more general organizational logics of the platform.

Table 1. Algorithmic Visibility (Phase 1)

Series	Persistence (No. of appearances S1/S2)	Position hierarchy within the row	Overexposure (No. of rows S1/S2)
Ciudad de sombras	24 / 17	Beginning-middle (both)	Yes (5 / 5)
Accidente	19 / 23	Beginning-middle; Occasional end (S1)	No (4 / 4)
Respira	17 / 16	Beginning-middle (both)	Yes (3 / 3)
Emily in Paris	17 / 20	Predominant beginning	Yes (3 / 3)
El cuco de cristal	22 / 15	Beginning-middle (both)	Yes (5 / 4)

Source: Own elaboration, 2026.

Table 2. Narrative-Structural Configuration and Convergence (Phases 2 and 3)

Series	Seriality	Subplot Management	Opening	Ending	Rhythm	Binge-Watching Orientation	Convergence
Ciudad de sombras	Continuous	Progressive complexification	Cold open	Implicit	Medium	High	High
Accidente	Continuous	Sequential dosing	Cold open	Implicit	Medium	Medium	Medium
Respira	Continuous	Interweaving of plotlines	Cold open	Explicit	High	High	High
Emily in Paris	Continuous	Progressive complexification	Progressive	Implicit	Medium	High	High
El cuco de cristal	Continuous	Sequential dosing	Cold open	Implicit	Medium	Medium	Medium

Source: Own elaboration, 2026.

4. Discussion and Conclusions

The results obtained in this study make it possible to situate the relationship between algorithmic visibility and the narrative configuration of Netflix original series within a logic of functional convergence, rather than one of direct causal determination. As sociotechnical approaches to algorithms and digital culture argue, recommendation systems do not operate in isolation or in an exclusively computational manner, but are embedded within a network of industrial, cultural, and creative decisions (Gillespie, 2010; Kitchin, 2017; Seaver, 2017; Striphos, 2015).

From this perspective, the patterns identified in Phase 1, persistence, positional hierarchy, and overexposure, can be interpreted as conditions of visibility that structure the environment of content circulation, rather than as transparent mechanisms of selection. As noted by Siles et al. (2019), the interface of Netflix functions as a space of mediation in which algorithmic recommendations and consumption practices mutually influence one another, shaping expectations among both users and producers.

In this sense, the results of Phase 2 and their interpretative cross-analysis in Phase 3 suggest that series with greater algorithmic visibility tend to present continuous serial structures, a management of subplots oriented toward narrative accumulation, and formal strategies that limit episodic self-contained closure. These characteristics coincide with what has been pointed out by various authors regarding the consolidation of formats designed for continuous viewing, in which standardized duration, impactful openings, and partial resolution are integrated within a logic of retention (Hidalgo-Marí et al., 2022; Mateos-Pérez & Sirera Blanco, 2025).

The observation that these configurations appear both in multi-season series and in closed miniseries reinforces the idea that the logic of serialization does not depend exclusively on industrial format, but rather on its compatibility with the platform's engagement objectives. This observation dialogues with the approaches of Lobato (2019) and Pérez-Rufí & Gómez-Pérez (2025), who emphasize how production for OTT platforms tends to favor globally recognizable narrative structures that are easily integrable into transnational recommendation circuits.

The main conclusions of the study indicate that greater persistence and positional hierarchy within the interface are associated with narrative-structural configurations oriented toward continuity, narrative accumulation, and the limitation of episodic closure. These configurations favor a chained viewing experience and align with the objectives of user retention and permanence widely documented in the literature on OTT platforms.

Likewise, the analysis shows that these convergences are maintained consistently across differentiated user profiles, which reinforces the hypothesis that the observed patterns respond to general dynamics of algorithmic organization rather than to isolated individual behaviors. In this way, the interface can be understood not only as a space of access to the catalog, but as an environment that privileges certain audiovisual forms compatible with its logic of operation.

However, it should be noted that the limitations of the present study are imposed by the object of research itself, particularly by the algorithmic opacity of OTT platforms, which prevents empirical verification of internal mechanisms of recommendation and hierarchization. Nevertheless, the intensive and situated observation adopted made it possible to capture emerging patterns inductively, positioning

itself as a valid approach within platform studies for the analysis of dynamic and non-transparent systems.

Therefore, the alignments or correspondences identified should not be interpreted in deterministic terms. The observed convergence responds rather to a shared formal ecosystem, in which certain narrative and structural solutions prove to be especially compatible with the platform's logic of organization, hierarchization, and self-promotion.

As future lines of research, it is proposed to expand the micro-level analysis of Phase 2 through more longitudinal designs, which would make it possible to observe the evolution of narrative and structural strategies across complete seasons, as well as to contrast the patterns identified on Netflix with other OTT platforms in order to assess the degree of specificity or generalization of these formal convergences.

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